

MusiC

In the Home

ANNA CASE WILL TOUR PACIFIC COAST

Those who were present one Fourth of July morning a few years ago when Anna Case made her first public appearance in the big auditorium at Ocean Grove, N. J., and were fortunate to be among the great audience that greeted her in the same place two weeks ago and witnessed the extraordinary ovation she received during her recital and the popular demonstration that took place as she left the hall, when a huge crowd of people tried to shake her hands, could but marvel.

The story of her life and career need not now be retold. Suffice to say that, unaided by worldly goods, position, or influence, she has made her way upward to the foremost rank of concert and recital artists with a most creditable record at the Metropolitan Opera House.

It is, however, pre-eminently as a concert and recital singer that she must be considered, and to which she

owes her great popularity and vogue. Distance has never lent enchantment to her name, nor have cable wires been kept hot recording her triumphs in foreign climes. Her training, her successes, and her exceptional growth have all taken place right here under our very eyes.

No singer who has reached her vogue and standard can with more justification claim that she is a purely American product than she.

The unusual feature is that, save for a short preliminary period, she has been developed by one single teacher, and we search in vain for a similar case in the annals of singers.

For the coming season Miss Case will make her first tour of the Pacific Coast and fill, as she is wont, numerous re-engagements. Her season promises to be more successful than ever before.

For these recitals Miss Case is preparing, with her usual skill, programs said to be of much beauty and interest.

Miss Case's venture into the motion picture field (she is now making her first picture) is being watched with interest by her friends, but no matter how successful this may prove she tells her friends: "My singing will always remain first; all the rest are subsidiary to the main object in view."

Incident to the Successful Prosecution of the War

Various popular sports and pastimes have necessarily been curtailed.

This means that, in increasing measure, indoor recreations will be substituted for out-of-door pleasures.

More and more, as the months go by, will the VICTROLA come into its own. Already popular in thousands of homes, it will become more than ever the source of family delight when motoring and other outdoor pleasures are suffering their wartime depression.

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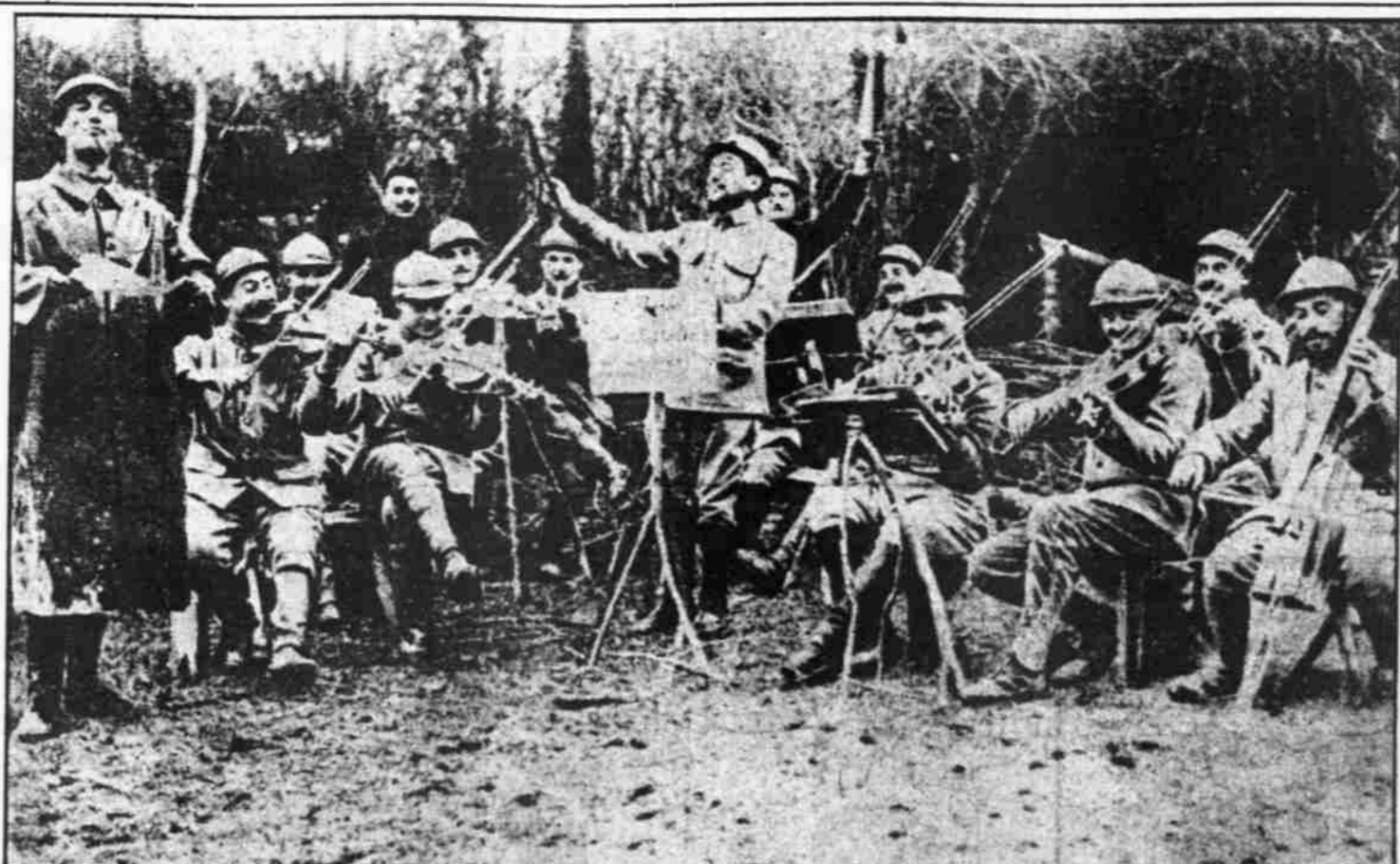
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War and Music Go Hand and Hand



This photograph, just received from abroad, shows a very cheerful concert being held behind the French lines. To look at the happy faces, one can hardly believe these men have come in contact with war

and its hardships. Music transforms the men at the front, and they will go to any lengths to obtain it, as can be seen from the crude home-made 'cello on the right.

PREDICT GOOD MUSICAL SEASON

That the musical situation is most encouraging throughout the country is vouched for by Harry W. Bell, representing the Loudon Charlton Management on the road. Mr. Bell has just returned from a four months' tour, which embraced most of the territory east of the Rockies, and is very enthusiastic with the improved conditions over former seasons, and as this concludes his twenty-sixth year of "seeing America first," his opinion is worthy of consideration.

In a talk with Mr. Bell he says: "I have never found local managers, club committees, and colleges more sanguine or more determined in their efforts to supply their patrons with the very best artists available, and seemingly with less regard to cost than ever before. In cities where 'courses' have been formed, and this is now becoming the general rule, I found them better balanced and stronger than for any previous season, and in most places an additional number has been added without advancing the cost of the 'course' ticket to the subscriber. Increased patronage is the answer. This improved condition was especially noticeable in the Middle and Western States, which certainly have a big lead over the self-styled cultured East in good music."

"In the smaller cities throughout Ohio, Indiana, Illinois, Iowa and Nebraska, cities of fifteen to fifty thousand inhabitants, where in times past the engaging of one celebrated artist at a cost of eight hundred to a thousand dollars was looked upon as a great adventure and a still greater venture by the executive committee of the local music club, they now have no hesitancy in contracting a complete series made up of at least five important numbers aggregating several thousand dollars, an amount that would have caused the sudden demise of the entire E. C. if tendered to them in the ante-bellum days when music in these cities was considered a luxury only for the rich and the semi-intelligent student seeking a career."

"The most conclusive argument for present improved conditions is the fact that in many places where 'courses' have been in vogue for a few years the public has been educated to the point that in securing choice reservations there exists an element of the 'survival of the fittest,' with the result that as soon as a 'series' is announced there is a deluge of mail orders for choice locations, which in many cases is sufficient to cover the entire cost of the artist's guarantee, even before the names of the artists are announced."

MOB SURRENDERS TO MIGHTY MUSIC

Revolutions are as capricious as a pretty woman. They can throw a people into ecstasies of joy and fits of despair. They bring out the best

and basest in man. That is just exactly what the Russian revolution has done to the Russian people.

When one arrived in Petrograd last January he found mobs of civilians and soldiers smashing and robbing wine cellars and getting heavily drunk. The unkindest cut of all dealt by the revolution to the old court camarilla, must have been the looting of the wonderful wine cellars of the Winter Palace. They were wild, dangerous mobs that worked in Petrograd in those December and January days. They showed particular preference for wine and champagne stored by the Romanoffs for the entertainment of the Rasputins. But that would not have been half so bad. The Bolsheviks handled the mobs on this score quite easily, although in one case, there were no less than 196 calls for help received at Smolny in one day, the day when the wine cellar smashing beat all records.

It was on that day, however, that the mob turned from the smashing of wine cellars to the smashing of the former Czarina's private chambers and the wonderful works of art in the palace. Here was a typical wild mob of the French revolution. It was disgusting, abhorrent, repulsive to see that mob at work. About six months later—during the May 1 demonstration—I saw the same mob in one of the magnificent ballrooms of the Winter Palace. There was something quite different written on those faces. There was ecstasy and expectation. These people had been marching several hours, with red banners, singing songs of freedom, brotherhood and the international. They were all half starved, but there was a marvelous, significant fire in those eyes. From a neighboring room came the strains of wonderful music. It was the famous Petrograd conductor, Kouts, leading his orchestra. The smashers of wine cellars sat motionless, enchanted.

They were listening to the strains of the Requiem of Mozart.

BEGINNERS NEED BEST INSTRUMENTS

"Get to begin with, the very best piano your means can afford," is advice given to young pianoforte teachers by Clarence G. Hamilton in his book on "Piano Teaching, Its Principles and Problems." The writer further exhorts, that after the purchase of the piano, a competent tuner be hired to look it over in at least every three months, "whether it seems to need it or not." If a piano is not kept in tune, he states, there is danger lurking for the impairment of even the teacher's own sense of correct musical values and pitch. Also care must be taken as to the sort of instrument the pupil is using at home.

In this connection Mr. Hamilton thus illustrates: "A pupil once asked me if my piano was not badly out of tune just after it had been put in prime condition. On investigation, I found that her own piano had not been tuned for years, and that her ears had become so educated to false pitch that correct pitch sounded wrong to her." And he adds, "Insist, therefore, that your pupils keep their pianos in proper condition."

Patriots 18 to 45 will Register Today—Others Must

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"THE GOLDEN BOX" IS WAR ALLEGORY

By J. MacB.

"Camp Columbia" had its first challenge for things esthetic as far back as last June, when one of the first women war workers to make it a camp home said, in looking upon a wooded hillside: "Our open-air theater will be a great place for plays!"

Now the camp is to put forth a highly interesting art work in this natural amphitheater—Camp Columbia. Sylvia Thayer, that sprang into being in the imagination of one girl and has already become a fact. The play will take place on Monday evening, September 23, at 8 o'clock.

The production is to be a "Masque," with music, and is a fabled setting of the world war entitled "The Golden Box." It is a fantasy, new and modernized "Pandora," out of whose box flow first the world evils of today. These are let loose by the hand of King Attila of Hunnia, who when rebuked for so lightly breaking his word, replies:

"My word? Why, words are but as leaves blown down the wind; tomorrow they are mold. They are as scraps of paper tossed aside by a frantic poet seeking penny rhymes." The masque has been written for Camp Columbia by Beanie McClellan, a Wellesley graduate of 1913, who received her B. A. there in 1915, and who has had two plays produced at Wellesley. Miss McClellan is a member of the camp, and is in war work in Washington in the War Department.

The story of the Golden Box tells of a battle-royal between the power of the rulers of the sphere where these fabled folks live, and of a Wilhelma maiden, Pandi, who, instead of joining the prince of the realm as Queen of the Games, says: "Prince Attila honors me!"

"But I have pledged myself to the children of tomorrow's games, to ride with them and be their Queen of Flowers!"

Pandi's father, the happy King Pan, is for his followers—Paris of Gallia, Hero, Brava of Anglia, Bellean (who stands by his words for Belgium), and last, to this noble company, comes Amerand (America). And Amerand is Pandi's lover! There are, too, the bearers of the Red Cross and the bearers of the Black Cross. The symbols are so deftly handled that the fantasy is held at every moment in words of beauty and significance, and the "old morality" play idea works through it to a climax of high resolve.

Through all of the play are incidental dances and songs of children and of elves.

The Masque is in three acts. The motive of the first is told in Attila's words: "My will is power!" to which Pandi responds, "He strikes me because he hates me most." The Herald adds, "Their path is marked across the field of Bellean." With this union of forces Pan arms for "Right."

their lives anew. . . . Your lands are ours to pay for all the ruin you have wrought; your people, too, are ours to train to nobler thoughts." With a warning even to the conquerors, this very modern morality play comes to an end as the Golden Box is closed. The evils have been let out upon the world, but the good is safely locked within. The final word is:

"Remember the vision of sacrifice and splendor that is yours. 'Let us to the task that lies ahead! The hearts of men are purified. The world is waste, but yet the world is new. From the beginning shall be built a kingdom strong in the beauty and glory of truth.'"

Incidental music used for this play of pertinent ideas includes "Danse des Fleurs" from Tchaikowsky's "Nutcracker Suite," Greig's "In the Hall of the Mountain King," as a dance for the dwarfs and the spirit of evil; "Le Secret" of Gauthier, dance for the butterflies; and Delibes' "Sylvia Ballet" for Pandora.

With the author of "The Golden Box," Miss McClellan, as chairman of the executive committee, and the Camp Commandant, Col. Suzanne P. Moore as chairman ex-officio, the personnel of the production of this masque are headed by Christine Rowell, costumes; Mary Marshall, properties; Misses Lindsey and Washburn, dancing; Marie Rowe, stage manager; Captain Jones, business manager; and Helen Reed and Frances Bateman.

The cast is played by Helen Reed, as King Pan; Cora Frey, his daughter Pandora; Bearer of the Red Cross, Mrs. Elsie Parker; bearer of the Black Cross, Florence Stocker; Amerand, Beanie McClellan; Flame Spirit, Marjorie Day, and Attila, Della Taggart.

An ideal has obtained at the camp all summer in line with that of the Studio Club in New York city, and that is to bring the young women there into contact with big personalities in the different interests of the day. To that end, together with the military regime, there has been a variety of lectures and concerts throughout the summer.

Recently, Theodore Knappen, of the New York Tribune, has spoken there, giving a highly interesting talk on air craft, shipbuilding, and the food problem. In this way, while diversion is always an element, there has been some real pabulum in the recreational menu that has been voted a genuine success.

The camp authorities are now undertaking the task of providing winter homes and, what is more important to the stranger in Washington, some congenial "atmosphere" where these girls may continue to work and to play to the best advantage. If such ideals and attainments come out of these troupe under Government guidance, it may prove an inspiration for much unawakened literature and art that is to lay the foundations of our future strength.

O woman! in our hours of ease, Uncertain, coy, and hard to please, And variable as the shade By the light quivering aspen made; If pain and anguish rend thee brow, A ministering angel thou!

When all is said and done, stern deeds may belong to men—but oft times to women is given the vision.

NEW COLUMBIA RECORDS

A thief once passed near a church, secluded in a niche carved out of the heart of a big city. Mellow light filtered through the stained glass of the windows and the strains of a hymn reached his ear above the guttural chorus of the city's voices. Hunger for something he had never known suddenly brought an ache to his heart—hunger for something he had never recognized until that moment. A memory tells of it in his queer, whimsical fashion.

As a parallel, many have asked, what about the man who passes a music shop where a phonograph is reproducing the voices of the master musicians, while the harmonies filter through the noises of the street and wander away into silence. Martial music has always thrilled men's hearts, and none more than the recent productions of the Columbia forces, which are receiving their premieres today in Washington music houses.

Chief among the advance group are songs which would bring the fire of the war spirit surging into the breast of a wooden Indian, according to vernacular recommendation of local Columbia dealers.

W. S. S. FOR CHRISTMAS

The time-honored Christmas greeting card bids fair to be superseded this year by another card which combines practical patriotism with the usual sentiment. These cards, while issued in varying forms, are generally known on the market as "Thrift

Greeting Cards," with a slit or envelope attached in which to place a war savings or thrift stamp. It bears an appropriate greeting or verse. The idea is in line with the suggestion the District war savings committee will later urge with vigor, advocating the giving of war stamps in place of less practical gifts.

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The AEOLIAN-VOCALION

—Style "H"—Another popular model—handsome case; plays all disc records; complete with Grand-ula tone control. \$10 down and \$10 per month. Price, \$175